

DVORAK ON FRANZ SCHUBERT.

Of all living artists, Dvorak is, perhaps, the best fitted for a thorough appreciation of Schubert's genius. It is, hence, eminently appropriate that, in the series "Great Composers," now appearing in "The Century," he should have been selected to write about Schubert. Dvorak says:

"Surprise has often been expressed that the Viennese (among whom he lived) and the publishers should not have appreciated him more substantially; yet it is not difficult to find reasons for this in the circumstances of the case. While a pianist or singer may find immediate recognition, a composer, especially if he has so original a message to deliver him, saw very young he was when he died. Dr. Hanslick has urged, in defence of the Viennese, that only seven years elapsed between the publication of Schubert's first opus and his death, and that during his lifetime he became known chiefly as a song composer; and songs were at that time not sung at public concerts, but only in the domestic circle. Moreover, Rossini on the one hand, and Beethoven on the other, overshadowed the modest young Schubert, and it is significant that Beethoven himself did not discover his genius till the year of his own death.

As regards Schubert's orchestral works, we must remember that orchestras were not at that time what they are to-day. The best Viennese organization, the Gesellschaft der Musikfreunde, found the Symphony in C too long and too difficult at the rehearsals, and substituted an earlier work. These things seem strange to us, but they are historical facts, and help to explain why Schubert, with all his melody and spontaneity, made his way so slowly to popular appreciation. He was young, modest, and unknown, and musicians did not hesitate to slight a symphony which they would have felt bound to study had it borne the name of Beethoven or Mozart.

But his fame has grown steadily from year to year, and will grow greater still in the next century.

Schubert's chamber-music, especially his string quartets and his trios for pianoforte, violin and violoncello, must be ranked among the very best of their kind in all musical literature. Of the quartets the one in D-minor is, in my opinion, the most original and important, the one in A-minor the most fascinating.

Of Schubert's symphonies, I am, of course, too, I am such an enthusiastic admirer that I do not hesitate to place him next to Beethoven, far above Mendelssohn, as well as above Schumann. Mastery of form came to Schubert spontaneously. This is illustrated by his early symphonies, some of which he wrote before he was twenty. Because of this, the more I study them, the more I marvel. Although the influence of Haydn and

Mozart is apparent in them, Schubert's musical individuality is unmistakable in the character of the melody, in the harmonious progressions, and in many exquisite bits of orchestration. In his later symphonies he becomes more and more individual and original. The influence of Haydn and Mozart, so obvious in his earlier efforts, is gradually eliminated.

Schubert's Fourth, too, is an admirable composition. It bears the title of 'Tragic Symphony,' and was written at the age of 19, about a year after the 'Erl King.' It makes one marvel that one so young should have had the power to give utterance to such deep pathos. In the adagio there are chords that strikingly suggest the anguish of Tristan's utterances; nor is this the only place wherein Schubert is prophetic of Wagnerian harmonies. And although partly anticipated by Gluck and Mozart, he was one of the first to make use of an effect to which Wagner and other modern composers owe many of their most beautiful and orchestral colors—their employment of the brass, not for noise, but played softly, to secure rich and warm tones.

"The richness and variety of coloring in the great Symphony in C are astounding. It is a work which always fascinates, always remains new. It has the effect of gathering clouds, with constant glimpses of sunshine breaking through them. It illustrates, also, like most of Schubert's compositions, the truth of an assertion once made to me by Dr. Hans Richter—that the greatest masters always reveal their genius most unmistakably and most delightfully in their slow movements. Personally I prefer the unfinished symphony even to the one in C; apart from its intrinsic beauty, it avoids the fault of diffuseness.

"In most of his works, Schubert is unique in melody, rhythm, modulation and orchestration, but from a formal point of view he is most original in his songs and his short pieces for piano. In his symphonies, chamber music, operas and sacred compositions, he follows classical models; but in the Lied, the 'Musical Moment,' 'Impromptu,' he is romanticist in every fiber. Yet he wrote no fewer than 24 sonatas for pianoforte, two or four hands, in which he follows classical models, and we can trace the influence of Beethoven's style even in the three which he wrote in the last year of his life. This seems strange at first when we consider that in the Lied and the short piano pieces he betrayed no such influence even in his earliest days. The 'Erl King' and 'The Wanderer,' written when he was 18 and 19 respectively, are Schubert in every bar, whereas most more imitative, much less individual. One reason for this, doubtless, is that just as it is easier to write a short lyric poem than a long epic, so it is easier for a young composer to be original in short forms than in the more elaborate sonata and symphony; and we must remember that Schubert died at 31.

"There is only one more point to which attention

may be called here—Schubert's power of surrounding us with the poetic atmosphere of his subject with the very first bars of his 'Lieder.' For such a stroke of genius, recall his song 'Der Leiermann,' the poetic story of the poor lute-player, whose whose plate is always empty, and for whose woes Schubert wins our sympathy by his sad music—by that plaintive, monotonous figure which pervades the accompanying theme from beginning to end, bringing the whole scene vividly before our eyes and keeping it there to the end. Before Schubert no song-writer had conceived such an effect; after he had shown the way others eagerly followed in his footsteps."

SIGHT-READING IN MUSIC.

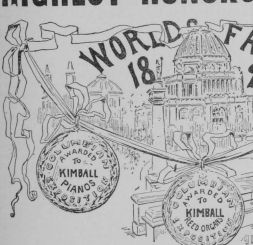
What a vast deal of comment and query would be aroused in an enlightened community by a person of fair intelligence who was known to have devoted several hours each day, under the guidance of an accredited teacher, to the study of a familiar language, and at the end of seven or eight years could not read its simplest page without stumbling over words and sentences until they were learned by rote! Yet this is what is continually witnessed unquestioned in the study of music.

The fact is, musical education, from a rational stand-point, has sadly lagged behind in the march of progress. It is now high time to apply to it the advanced pedagogical methods adopted by teachers of other branches, and to bring common-sense to bear on the music lesson. Whatever may be the advantages of the favored few, the majority of our music students, at least, do not realize that the language of tones is one that can make its appeal to the mind through the medium of both eye and ear as rapidly and as certainly as does the English language to the ordinary scholar in our public schools.

Much is being written and said to-day about the higher education in music. The air is full of ideas and suggestions bearing on this, and certain faithful laborers in the field are already putting them successfully into practice. Nevertheless, society at large continues to treat music as an idle accomplishment, a means of display, and to cherish a lamentable disregard of the wisdom of basing its study on fundamental principles.

It is a mile-and-a-half of business to struggle with the works of the tone-master, as our piano students, for instance, so frequently do, before the musical alphabet is properly learned, and spelling, phrasing, pronunciation, form, and meaning conquered. In this day of general culture, when there is so marked a tendency to reckon everything at its proper valuation, the eyes of the public must soon become fully opened to the reckless dissipation of force, time, and means that has been, and to a large extent is still, permitted in studying music—Harper's Bazaar.

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AT DINNER WITH GOUNOD.

The day I dined with Gounod in the Place Maubourguet it was a family party and there was but one other stranger present, the poet François Coppée, who at the time was discussing the subject of a libretto, but I fancy the subject was not very congenial conversation. I hoped the twain would talk about music, but to my disappointment the subject was soon dismissed, and they got on to the claims of Christianity, and had a great deal to say about Buddhism and Islam as affecting civil society in the Middle Ages, in the epoch of the Renaissance and the Reformation.

The conversation of these two men—one a poet, the other a musician—showed me they were deeply read in religious history. Gounod, who had conversed with Cardinal Newman, and quoted his opinion that "revelation, properly speaking, is a universal, not a local gift, and there is something true and divinely revealed in all religions." He was reminded that in the grandest of Latin hymns the Sybil is mentioned side by side with the Psalmist as illuminated by the Holy Spirit, and that St. Paul described a poet of the Greeks as a prophet of their own.

The discussion was too long to follow in detail, but Gounod's concluding words were eloquent and deserve recording. "It has been asserted," he said, "as a fundamental defect in Christianity, that the work of its founder was left to the imagination, and that the system of Mahomet is simpler and more complete. Now, to my mind, I detect in the simplicity of Islam the cause of its intellectual barrenness. Neither philosophy nor science has taken root in its thin soil. It has no principle of development. It is monotonous and inflexible. The fact that the founder of Christianity inculcated principles rather than laid down rules is the main source of its marvelous fecundity. Christianity," he concluded, "is the richest of religions, and the most beautiful. It is treasured in Hebrew theology, Greek philosophy, Roman jurisprudence, Teutonic and Celtic traditions. It is the heritage of the West, and the mother of all the higher forms of moral and spiritual life."

The dinner was a simple one of half a dozen courses, and we all paid profound attention to the conversation of the two *censeurs*, who were evidently talking at their best. When we joined the ladies in the salon, M. Gounod sat down at the piano, and at the request of his daughter, the Baronne de Lassus, who dined with us, played the "Funeral March of a Marionette" and a lovely little fragment called "Le Joy," which is popular in England. I may mention *en passant* that the quaint "Marionette March" was composed by M. Gounod when in England, and that he had the privilege of hearing it played the very first time he gave it in public.

After our coffee in the salon the conversation became more general, but Gounod's view of Christianity were set aside, and that the master could drop into a lighter vein is shown by an anecdote he related. It seems that at the concert of the Paris Conservatoire a young pianist prodigy was playing with astounding emphasis a pastoral and military symphony. His mother, who was sitting next a member of the jury, was so overcome by it that she "heard," she cried, swaying her fat bust in cadence, "do you hear the clamor of the peasant's voices, the church bells, the footstep of the soldiers going away?" "Ah," sighed the jurymen, who did not share the woman's enthusiasm, "I wish they could take that *d*—piano away with them."

Ysaye's repertory includes the following concertos: 1, First Concerto in E major, Violentissimo; 2, Second Concerto in F minor, Violentissimo; 3, Third Concerto in A major (first version), Violentissimo; 4, Fourth Concerto in D minor (harp with orchestra), Violentissimo; 5, Fifth Concerto in A minor, Violentissimo; 6, Second Concerto in D minor (Wieniawski's), Violentissimo; 7, Twenty-second Concerto in D minor (with Ysaye's cadences), Violotti; 8, Ninth Concerto in D minor (with Ysaye's cadences), Spohr; 9, Second Concerto in D minor, Bruch; 10, First Concerto in D minor (with Saint-Saens); 11, Concerto, Mendelssohn; 12, Concerto (with Eugene Ysaye's cadences), Beethoven; 13, Scotch Fantasy (four parts, harp with orchestra), Bruch; 14, Spanish Symphony, Lalo.

Meissonier, the great painter, left a rather curious codicil in his will, the details of which are too long to be strictly carried out by his heirs. The codicil referred to bears the date of 1884, and is to the effect: "In the secret cupboard in the wainscoting of the large studio there may be some money, which my children will necessarily find. I wish them to use it, if they wish to avoid remorse for having failed to respect the wishes of their father, to place all the letters and all the papers which they may find shut up there, without reading them, in a box, which they will seal well with a seal, and which they will convey in my name to the library of the Institute, only to be opened thirty years after my death."

MISS TONI LIEBER.

Miss Toni Lieber, the well-known concert vocalist and teacher, was born in Elling, Prussia, where she received her first instruction from the best teachers of singing. After a severe course of study, she appeared in concerts frequently, and taught the art of singing to her many friends. While earnestly desiring to become a great singer, there seemed to be a wider field in teaching, and with this object in view she went to Berlin and placed herself under the care of Mme. Artol de Padilla, who was for several years in that city. Under this celebrated artist she studied the best opera and oratorio, and her legitimate conception of these works has been vouched for by the most exacting critics of Germany. Miss Lieber is not only acquainted with the Italian method, but is well versed in the German and French methods, and this knowledge enables her to conduct her work on broad and scientific principles. Though the field for teaching is not restricted in the



CITY NOTES.

August Meyer has resumed his teaching of either at his residence, 1508 S. 12th Street, Mr. Meyer, during his recent trip through Europe, acquainted himself with the latest improvements in the zither and uses the best methods in teaching.

Fritz, Geih, the solo violinist and member of the Grand Opera House orchestra, gave a special treat to the audiences in attendance during the Marlowe-Tabor engagement. Mr. Geih played an arrangement of the Grand Opera House orchestra in a truly artistic style, and was received with the warmest applause.

Miss B. Mahan, the well-known teacher of organ and piano has opened cozy music-rooms at the S. E. cor. of Grand Ave. and Olive St. Miss Mahan is an enthusiastic worker, up to the times, and spares no pains to advance her pupils.

The Quincy Conservatory of Music has engaged Miss Clara Meyer for its piano department. Miss Meyer, who is a pianist and teacher of considerable ability, is admirably equipped for her work, having been a pupil of Victor Elling.

F. E. Harrington, the successful teacher of mandolin and guitar, has been engaged by Forest Park University. Mr. Harrington played with much success at a recent concert there, his selection being the Lusstspiel overture for mandolin. Mr. Harrington receives private pupils at his address, 1408 Pine Street.

ART GLASS.

The Murnane Silvering and Beveling Co., 1901 to 1905 Pine Street, are manufacturers of French looking-glass plates, art glass and mercury mirrors. Their work is of the highest quality, and is sold in St. Louis and elsewhere. This firm is known for its beautiful designs and artistic taste, and orders entrusted to it are promptly filled. Those contemplating the adornment of their homes will do well to consult the Murnane Silvering and Beveling Co. and see their latest patterns.

DEATH OF JACQUES BACH.

Mr. Jacques Bach, the president of the Kranich & Bach Piano Company, died on the morning of the 20th ult. at his residence, No. 44 East Fifth Street. He was one of the oldest piano-makers in the trade, and his career has been eminently successful. Mr. Bach was born in Germany, and came to this country in 1852. He was first employed in the factory of Stoddard & Dunham. In 1862 he helped to form the New York Piano Company, and in 1864 became a member of the firm of Kranich & Bach. Some few years ago the business was formed into a stock company, with Mr. Bach as president. He leaves four daughters and a son. Jacques Bach was a fine type of the men whose aspirations cease within their own homes. They form the solidity and

To be a successful business man, to be honored and respected in the world of industry, was his aim, but only to the extent that it was necessary to be might be enriched thereby. He was a man careful of speech, slow to act, conservative of method, and dignified but modest and retiring in manner. Even when he was a millionaire he was not known to his acquaintances when he was in his factory; but if you met him at the opera with his wife, you would find him dressed in the latest Paris style, and in the most desirable taste. He took great pride in his work, and so, early in the career of his firm, their instruments became known as possessing superior merit and great reliability. He was a strict man, but a just one. He exacted what he believed to be his due, but he paid to others their due with equal care. He was respected and loved by all who came in contact with his family. He occupied many positions of trust, and all with honor. With his death, one of our great piano-makers, and one of our most successful business men of New York City, has passed away.

Miss Edith Rockefeller, according to the N. Y. Sun, has a bank for pianos. There are five in her home, 4 West Fifty-fourth street, N. Y. She likes them to waste to match her beautiful room, like the drawing room. She plays beautifully, and is rich enough to indulge the fancy to her heart's desire.

Henri Martean returns to this country in January, and will be ten concerts in the larger cities in the South, then in Mexico and fifteen in California. He will return to London in May for the Philharmonic Concerts. His last will be an appearance until after his French military service.

SCHUMANN'S RULES.

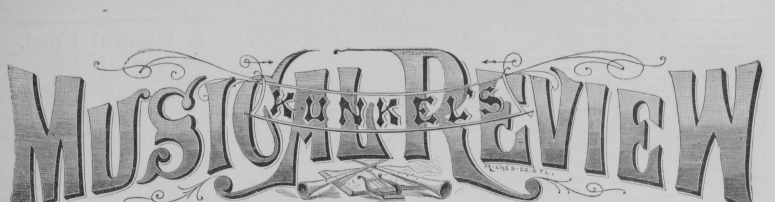
There is no end of learning. Without enthusiasm nothing really comes of art. Dragging and hurrying are equally great faults. One betimes the fundamental laws of harmony. Always insist upon having your instrument purely tuned.

When you are playing, never trouble yourself about who is listening.

You should neither play poor compositions, nor even listen to them, if you are not only a player, but a thinker. Never dip daily over a piece of music, but attack it briskly; never play it half through.

For recreation from your musical studies, read the poets frequently; talk also in the open air. Reflect early on the tone and character of different instruments; try to impress the peculiar coloring of each upon your ear.

In the meantime, for your own benefit, work ahead as far as you can, improve yourself, and aim at broad musicianship and musical knowledge. Omit no opportunity, however, to play with others, in duos, trios, etc. It makes your playing fluent, spirited, easy. Accompany a singer when you can.



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NEW YORK SOCIETY AND WAGNER.

There could hardly be a more blighting exposure of the shallowness, the lack of culture, of the fashionable people of New York than is made by the impudent comments of Ward McAllister, the undisputed spokesman of our fashionable society, on the Wagner Festival at Bayreuth, says an editorial writer in the *Commercial Advertiser*.

The much-sought Gormenghast prize have received some measure of education in music, and as they rush to Bayreuth the fashionable people follow. Naturally the fashionable people are bored. They think with the pretentious McAllister that "the opera 'Parsifal' is very stupid," and they echo this impertinence: "I like Wagner in a good box at the opera in New York or Paris, with a house brilliantly lighted up and full of handsome women in opera dress, where one can while away Wagner's long and stupid recitals by whispering pleasant things to charming women."

Notably expects a Bowery gallery crowd to rise to an appreciation of the literary qualities of Milton. Only those who have had a severe training and have acquired a fine taste escape censure over the masterpieces of English literature. A still more severe intellectual training and a special culture in music are necessary to the fullest enjoyment of Wagner. The intellectual quality predominates everywhere in the works of this unparalleled musical genius; and it is the most natural thing in the world that the fashionable society, which has never concerned itself about mental development and serious art culture, should find these magnificent and enduring products of an extraordinary mind wearisome and stupid.

The mistake that is commonly made is in assuming that wealth and fashion are associated with culture. Certainly wealth gives opportunities, but also it offers other sources of pleasure than literature and art. The impudence is in the attempt of fashionable people to patronize the Milton of music and to speak of such a work as "Parsifal" as "stupid" and the wonderful Bayreuth festival as a "sell," when it is only the mental poverty of such light and speculators that is at fault. The audience and spectators that are at fault. The audience about it is that such a jakes as McAllister is able to go to Bayreuth and fill his ears while the thousands of persons of culture to whom a Wagner season there would be a glimpse of heaven are unable to enjoy that great masterpiece.

A Wealthy Amateur of Leipzig, he, it is said, put down \$10,000 for the monument to Schumann, which will be erected in the C. Taubnitz Strasse. Cavalleria Aristocratica is the title of the new Opera by Quintano, which will be given at the New York Metropolitan.

TIME IN MUSIC.

Disregard of time in music is a modern malady; it is simply the disturbance of musical equilibrium. Many singers look upon time in music as an insupportable yoke and an obstacle to feeling and expression. They consider that it converts them into machines, and that it deprives their performance of all grace, charm, life and freedom. It happens, however, to be quite the contrary. Time in music is the protector and liberator of everything of which it is believed to be the tyrant. The difficulty of proving this is not great. Let us first consider time as a principle of order.

Firstly, that which essentially characterizes time in music is the equality of the duration of its beats. If, therefore, one introduces inequality of duration between the beats of a bar of music the unity which constitutes time is destroyed, which unity alone enables us to comprehend time in music; by these equal beats the equilibrium itself of the musical phrase is disturbed and destroyed. Secondly, if the alteration of time spoils to such a degree an isolated phrase, the confusion would not ensue with the performance of a concerted piece? In this instance it would assume proportions of indescribable disorder and anarchy. Thirdly, then, yet the orchestra, which certainly must not be overlooked, the orchestra presents a large plan of accompaniments ruled by the laws of time, and which cannot disregard the unity and the order of time. One cannot condemn to perpetual confusion 60 or 80 performers, who, deprived of the word of command of unity in time, know not what course to take to escape from disorder and cacophony.

But musical time, a principle of order from the standpoint of purely musical weight of the musical phrase, is not the less so from the standpoint of expression.

With the idea of time in music is included that of rhythm, which is the characteristic and prosodial subdivision of the former. Therefore, to ignore the dominion of time in music and deny its regulating influence is to attack and disturb rhythm and prosody. These few remarks suffice to give an idea of the prejudice which the contempt or the misapprehension of musical time may possibly give to musical works.

Another chapter of great importance in musical performance is that of expression.

By the word expression is understood the degree of intensity produced by a sound, either by voice or instrument of music. That is to say, expression in music plays an analogous part to shading or coloring in painting.

By this it is seen how indispensable is an attention to shading for everyone who would faithfully render the expression of a musical phrase, and to what extent can the thoughtless whim of the performer disguise the meaning of it, so as to sometimes make intentions and indications, merely the accent and expression of the performer's fancy.

It is in this that the independence of the singer most often finds an opportunity of having freedom, and certainly he does not fail to use this freedom. Indifferent is he to the fact that by this treatment the true character of the music is destroyed. He forgets the logical and natural movement of the musical period, so long as the sound is observed.

When one begins to end as to the function and rôle of the voice. He takes the means for the end, and the servant for the master. He forgets that the voice is but one art, speech, and but one function to express; that, consequently, a great singer ought to be, above all things, a great orator, and is consequently impossible without the aid of accent.

When one only cares, especially on the stage, for singing for the sake of singing, the result is to en-

play a well-known and much used French formula, "Comme si l'on chantait," as if one were singing.

It is, moreover, to be observed, that the voice *per se* is the sure and infallible means of falling into monotony, truth alone possessing the privilege of infinite and inexhaustible variety.—Charles Gounod.

MRS. BAUSEMER'S CONCERT.

Mrs. Franz Bausemer will give a concert at Memorial Hall, Wednesday evening, November 14. Mrs. Bausemer's annual concert is considered by the lovers of artistic piano playing one of the most enjoyable events of the year. The high reputation Mrs. Bausemer has won as a pianist is a source of just pride to St. Louis. The following varied and interesting programme will be rendered: Toccata, Schumann; Gigue and Double Bass; Rondo in C, Weber; In der Nacht, Warom, Aufschwung, Schumann; Dryade, Jensen; Gnomentanz, Raff; Barcarole, Rubinstein; Polonaise, Chopin; Valse Caprice, Streitzki.

THE MELBA CONCERT COMPANY.

Mme. Melba, Mme. Scalchi, M. G. Mangiere and M. Pol. Plonon left Europe for this country to prepare for the tour of twenty concerts which will precede the grand opera season, which begins November 19th. Signor Bevignani, one of the most famous conductors of the opera, also took his departure from Europe. Five concerts will be given in New York city at the New Metropolitan Opera House. The first will take place on Wednesday evening, October 10th; the second, a matinee, on Saturday, October 13th; and the remaining three will be given on the Sunday evenings of October 21st and 28th and November 4th. The concert given outside of New York will have Signor Bevignani for director of the orchestra.

DETROIT PHILHARMONIC CLUB.

Before leaving St. Louis, the Detroit Philharmonic Club gave a recital in honor of Mr. and Mrs. Charles Kunkel at their handsome residence, 328 West Pine Street. The numbers included quartets by Joseph Miroslaw Weber and Julius Manheiser. The playing of these works was such as has made this orchestra famous throughout America. Every beauty was brought out with an eloquence and artistic finish that charmed the musicians present. Ludwig Bleuer played several violin solos in a manner that proved him deserving of the high praise bestowed upon him in Germany, where he took rank among the great violin virtuosos.

The programme present will long remember the treat afforded them by the club and the genial host and hostess.

Careless players often strike octaves with the left hand where single bass notes are written. These single notes are purposely written by the author to obtain a bell-like sound and a more delicate foundation tone for the harmonic superstructure, and the coarser octave is out of place in such cases. Franz Liszt had a particular dislike for this habit. Another and worse practice is the striking of these notes with an octave in the left, a handful of notes, as it were, resembling a grunt.

There is a beautiful and suggestive story told of an old musician of his pupil. "Why," asked the master, "have you come back to Bologna? You are already the most accomplished singer in the world." "Because," answered the pupil, "I feel that I do not yet fairly begin to know how to sing." "Ah," replied his teacher, "that is what none of us will ever know in this world." For when we are young we have the voice, not the art, and when we are old we have the art but not the voice."

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The Schubert Club, of St. Paul, Minn., gave a "President's" day reception at the residence of Mrs. Russell R. Dorr of that city. An interesting surprise to all present was the magnificent piano playing of Miss Helen Churchill Smith, of St. Louis, a young lady of many accomplishments. Miss Smith has a splendid technique and plays in a very artistic manner. She is a pupil of Victor Ehling, the well-known pianist and teacher.

There can be nothing more tempting or delicious to serve your guests with than Cook's Extra Dry Champagne. Its bouquet is delicious; it is perfectly pure. A bottle with your dinner will invigorate you for a day.

A. E. Whitaker's beautiful exhibit at the Exposition attracted great attention. Special concerts were given every evening and proved very popular. Mr. Whitaker, although a young man, is fast becoming an important factor in the piano business of St. Louis, and his two stores, at 1518 Olive and 2512 N 14th Streets, are filled with an elegant assortment from some of the leading factories of the country. We believe the secret of Mr. Whitaker's success is that he sells only reliable goods and sells them as low as possible.

The reliable and popular firm of Namendorf Bros., makers of umbrellas and parasols, has never failed, to satisfy its customers. Namendorf Bros. are centrally located at 314 North Sixth Street, opposite Barr's.

For the first time in the history of the world a Chinese Dramatic Company will give performances in England, where they will arrive in November. The troupe is composed of 28 actors and actresses of the Imperial Theatre of Peking, under their manager, Tay-Chow-Jeng.

Miss Theodore Paffin, the eminent American soprano, has just signed a contract with Messrs. Johnston & Arthur to sing thirty concerts as prima donna with Ysaye, and afterwards forty concerts with Marteau, the young French violinist; she will accompany the latter to Mexico and California.

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Though it is impossible to enter upon the subject of scoring in any form in the brief space of a newspaper article, it may be that a few suggestions of a general type will be without their use. As most musical students know more or less about writing for the concert-room, I will not touch upon that, but will leave it not out of place. It will be remembered that the list of instruments included in an infantry band of about thirty years ago was: one E flat, or, to speak more correctly, D flat piccolo, playing a minor ninth higher than written for, with a few notes not being of much value in band music. One flute. This is often the ordinary concert flute in these days of perfection. One clarinet, playing a minor third higher than written. One E flat, playing a minor third higher than written, has almost disappeared; and the more modern

[illegible]

flat to E in the fourth space, sounding G. The French horns in E flat have a similar compass and like piston adventures, sounding an octave lower than the trumpet; but the French horn in E flat, sounding G, is a low middle C. The saxhorn in E flat, with shorter tubing and, consequently, with open notes an octave above the French horn, plays the same part as the French horn in E flat. The baritone saxhorn in B flat has a similar range four notes lower, and is written for, as is the bass clarinet, in B flat. The euphonium, which has a fuller sound, is in C, and its range has a fuller sound. As it is often supplied with four pistons, its compass may be occasionally effectively extended to its prime note. The euphonium is written for in the bass as a non-transposing instrument. The bombardon, or bass tuba, or double-bass saxhorn, is made in E flat and B flat, and its compass may be an octave lower in pitch than the tenor and bass saxhorns in E flat and B flat. These instruments have a playing compass of about an octave and a half, the E flat of the E flat instrument and the B flat of the B flat of the B flat instrument. They are written for as non-transposing instruments. They are often made now with the bell turned upward, and played in this way they are called helicon-horns. The Flügel horns, originally keyed bugles, but now played with cylinders or valves, are not often used in the military bands. The euphonium adoption, being of a broad comparatively soft diapason-like tone. Those usually employed are the soprano in B flat and the tenor in E flat. The cornet and tenor saxhorn in E flat. The trumpet and French horn are often omitted in the scheme of military bands, partly owing to the fact that they are not so well adapted to many harmonic open notes on horseback, or when marching. The trombones found in a military band are usually two tenors in B flat, commonly written for in the soprano and alto clefs in the same compass, of course, as the same instrument in the orchestra. The bass G trombone usually finds a place in English military bands, and the E flat trombone, which is a valve trombone in B flat are frequently to be met with; generally on addition perhaps to the slide trombones. Sometimes two are to be met with, the E flat and the B flat. The euphonium. In the military and ordinary brass bands the instruments of percussion are the bass drum, the side drum, written for on a note C respectively, and the snare drum, written on the treble C. Occasionally the triangle is used, and the cymbals may be charged to the pair. The side drum may be played by a pair of kettle-drums are employed.

employed. The best way to begin to briefly deal with the grouping and general tone-color effects will be a kind of suggestion of equipment. In this way it must be remembered that as the reed instruments, speaking in general, are the most important in the orchestra, they must, represent the string mass, the more than in the concert-room orchestra. Again, in the words of a famous French composer, "the reed instruments indicate a full orchestra, the 300 musicians." In accordance with the proposed comparison. The stringed mass, especially as used in the accompaniment way, is represented by the bombardon, the latter instruments playing in octaves like the violoncello and double bass of the orchestra. The clarinet and bassoons, play similar idioms to those assigned to them in the orchestra. The cornets, horns, trumpets, and trombones, as in the orchestra, but, as previously indicated, are more frequently employed. The cornets often in the military band, the horns, in the concert band, the clarinets, which in turn are in the military band doing the work of the violins and violas. Cornets, horns, and bass saxhorns are given to the woodwinds in the orchestra. The flutes are given to the combined clarinets and bassoons. The baritone saxhorn generally has a prominent part in the orchestra. The euphonium, with or without the bassoon, often takes leading sentences

lying in a little Harmony groups are thus formed: just spoken words, bassoons, and bass brass instruments in four or more parts, like the mass of strings. A kind of five-part vocal harmony is produced by two cornets, sometimes by two flutes and two oboes, sometimes by a medium or *alto* voice tone. An occasional combination is the piccolo, flute, E flat and other clarinets, cornets and trombones playing softly. Similarly the group of saxophones, oboe in the lower compass, bassoons, cornets, and flutes, with the addition of the basses form an excellent grouping. The reeds with brasses and the cornets, horns and trombones, form two very useful groups. The strings, in the form of a mass, may, one might say antiphonal, masses of pervading melody, and in full and passages of themselves thus, form a mass of strings and wind instruments of the orchestra.

in the brass band, usually consisting of E flat or small cornet, pitched four notes higher than the ordinary B flat playing, and four or five B flat cornets. The playing in two parts is usually done by the E flat and B flat brass and double bass saxhorns, trombones, and occasionally one or two trumpets, with bass and side drums, the effect being very full. The playing in three parts is usually done by the four or five-part harmony is secured by cornets in two parts, tenor saxhorns in two parts, and basses playing in octaves. The trumpet is not used in the military band, as frequently employed in the reed and forte mediums. These words about brass bands would be incomplete without mentioning the fact that the brass band tradition in such bands of two or three B flat clarinets, and perhaps one E flat clarinet, used to give variety to the music. Most of the music for brass bands is composed by the E flat cornets in B flat, and even now and then one in E flat, played, of course, with the usual clarinet in reed, but, made in the key of B flat. The music is good, but it is often marred by these imperfect sentences on the bold, striding and delightful music, of which the old Chaucer prophetically speaks of as "the pipes of Pan." The music is full of "rattle-drum" and "dommes." Students will gather that there is a noble scope for the exercise of their talents as composers in the varied score of the military band, and the instruments that are done to the wind band, and the instruments are too frequently playing in a broad mass, often, it is true, necessitated by outdoor use. Still, the music is not so good as when the music has been earnestly studied, as it is on the Continent, large and important instrumental works may not be presented by our wind bands. The music is—*Musical Notes.*

Japanese plays usually last from morning till morning. The audience make preparation to attend the theatre much as if they were going on a holiday trip from Saturday to Sunday. They come to the theatre in the afternoon, and have their meals with the same regularity at the play as they would at home. Food is sold in all Japanese theatres, just as coffee and loaves and butter are sold in English theatres. The hawkers of edibles attend to business while the actors are strutting their brief hour upon the stage. The "Jap" audiences sit in little boxes on the floor of the theatre, while the English sit in the stalls, boxes and galleries, while the principal actors are taking a rest. There are no aisles in the body of the theatre, so that those who have craves in the middle and come late to the play may crawl over the heads of those in their places. When the play is about to begin, it is announced by rapping with a wooden hammer. This method of announcement is also employed by the theatres of hundreds of years, has been in vogue for centuries, and is still the extent the success of a Japanese play depends on the moral. If the audiences are not quickly responsive, and a tragedy is being presented the play is lost. The comedy is lost immediately, and the actors must do something comic.

Clara Schumann has just completed her seventy-fifth year; she is still teaching in Frankfort.

An Italian, by name Alessandro Bertinellis, has invented a mechanism which produces music from four stringed instruments, and thus forms a quartet.

From the *Allgemeine Musik-Zeitung* we learn that Johannes Brahms, during his stay last summer at Schönblick, has written two sonatas for clarinet and piano. They have recently been played for the first time by the composer and Herr Muhlfeld.

Madame Calve's success has been so great that the charming prima donna is organizing a Calve Opera Company for the touring in the United States at the conclusion of her engagement at Covent Garden next season.

Mme. Nevada is singing in the Marteau concert in Europe. A tour has been arranged to include Norway, Sweden and Russia.

The Literary Works of Hans von Bulow, which consist principally of contributions to musical periodicals, are being collected in book form, edited by Dr. Heinrich Riemann, and will shortly be published.

Buenos Ayres will soon see the completion of the largest opera-house in the world. It will seat five thousand spectators, and the stage will hold 800 persons. The house is constructed that box-holders can have their carriages drive up to their tiers, and for the occupants of the galleries there are elevators. The parquet seats can be removed and the auditorium converted into a circus in three hours.

PRELUDE.

PRÄLUDIUM.

Allegro. $\text{♩} = 122$.

Franz Liszt.

1551 - 22

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WHISPERINGS OF AUTUMN.

HERBSTGEFLÜSTER.

Liszt. Bülow.

Allegro. $\text{♩} = 100$.
ossia.

N.B.

s(mill).

N.B. The version in broken octaves offers splendid practice for small hands.

1551 - 22

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WITH THE TIDE.

9

MIT DER FLUTH.

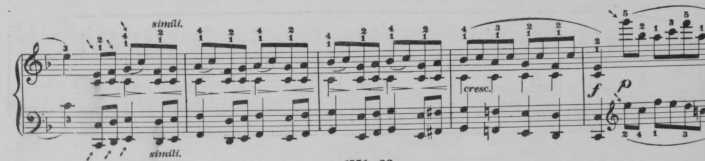
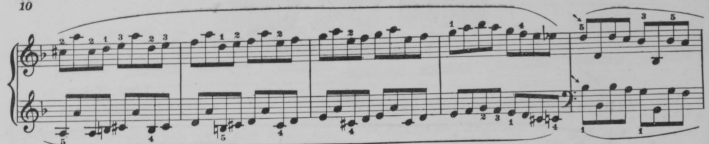
Liszt. Bülow.

Allegro. $\text{♩} = 80$.

The musical score is presented in five systems, each containing a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The piece is in 4/4 time and features a key signature of one flat. The tempo is marked Allegro, with a specific tempo indication of 80 beats per minute. The score is attributed to Liszt and Bülow.

1551 - 92

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The image shows a page of musical notation, likely for a piano piece, featuring six systems of staves. The notation is complex, with many fingerings indicated by numbers 1-5 above or below notes. The key signature is one flat (B-flat). The piece includes various dynamics such as *sf* (sforzando), *dim.* (diminuendo), and *ff* (fortissimo). The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The final system includes a *dim.* marking and a *ff* marking, and ends with a double bar line and a repeat sign.

1551. 22
To simplify this difficult octave passage in contrary motion omit the lower notes of the octaves.

RESTLESSNESS.

UNRUHE.

Allegretto. $\text{♩} = 132$.

Liszt-Bülow.

The musical score is written for piano and consists of six systems of music. The first system begins with a piano introduction marked 'simili.' and includes fingerings (1-5) and a 'p' dynamic. The second system continues the introduction. The third system marks the beginning of the main section with 'cresc.' and includes fingerings (1-5) and a 'p' dynamic. The fourth system continues the main section with 'cresc.' and includes fingerings (1-5) and a 'p' dynamic. The fifth system marks the beginning of a new section with 'f' and includes fingerings (1-5) and a 'p' dynamic. The sixth system continues this section with 'f' and includes fingerings (1-5) and a 'p' dynamic. The score includes various musical notations such as dynamics, articulation, and fingerings.



MURMURINGS IN THE FOREST.

WALDGEFLÜSTER.

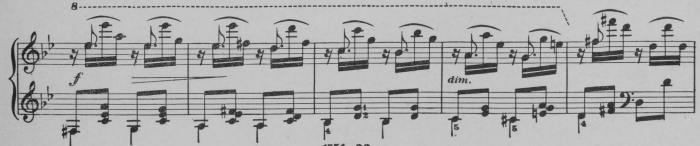
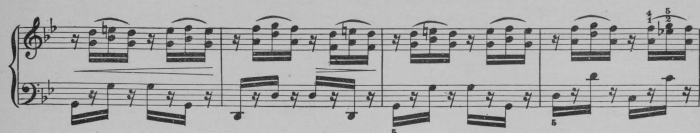
Liszt. Bülow.

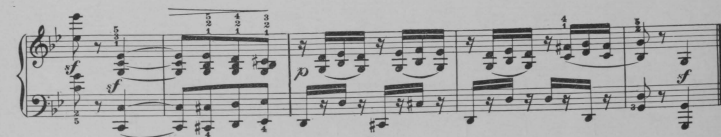
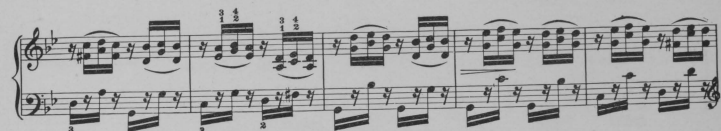
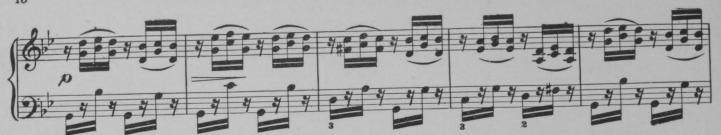
Molto agitato $\text{♩} = 138.$

simill.

simill.

The musical score is written for piano and bass. The piano part is in the upper staff of each system, and the bass part is in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Molto agitato' with a metronome marking of 138. The score is divided into five systems. The first system includes the tempo marking and a 'simill.' (simile) instruction. The piano part features arpeggiated chords with fingerings 1-5 and 4-5. The bass part features a steady eighth-note accompaniment. The score includes dynamic markings like 'p' (piano) and 'simill.' (simile). The notation includes various musical symbols such as notes, rests, and accidentals.





GREETINGS OF LOVE.

17

LIEBESBOTSCHAFT.

Liszt. Bülow.

Moderato. ♩ = 92.
espressivo.

un poco animato.

f

simili.

simili.

simili.

dolce, con gracia.

The musical score consists of six systems of staves. The first system begins with a treble staff containing a melodic line with ornaments and a bass staff with a rhythmic accompaniment. The second system continues the melody and accompaniment. The third system features a dynamic marking of *f* (forte) and a section marked *a piacere*. The fourth system includes a section marked *a piacere* and a section marked *f*. The fifth system includes a section marked *Pedal* and a section marked *f*. The sixth system concludes the piece with a final chord. The notation includes various ornaments, fingerings, and dynamic markings.

a piacere.

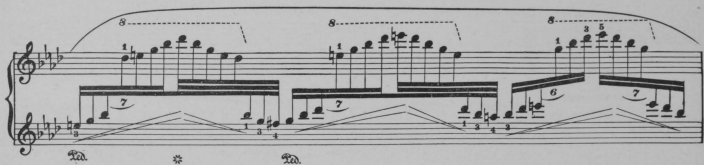
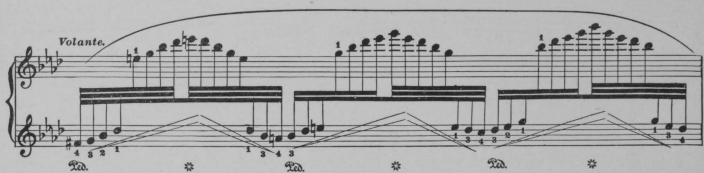
f

a piacere.

f

Pedal

1551-22



The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes the following markings:

- System 1:** *cresc.* (crescendo)
- System 2:** *secco.* (secco), *secco.* (secco)
- System 3:** *a piacere.* (ad libitum)
- System 4:** *a piacere.* (ad libitum)
- System 5:** *dolce, con grazia.* (sweetly, with grace)
- System 6:** *a piacere.* (ad libitum)

The score is numbered 1551-23 at the bottom.



dolce semplice.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1-5, 2-4, 3-5, 4-2, 1-3). Bass staff has a rhythmic accompaniment with chords and single notes. A *p* (piano) dynamic marking is present. Below the bass staff, there is a series of asterisks and the letters 'P' and 'N.B.'.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the rhythmic accompaniment. A *p* dynamic marking is present.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings, marked *Volante.* (Allegretto). Bass staff has a rhythmic accompaniment. A *p* dynamic marking is present.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings, marked *Volante.* Bass staff has a rhythmic accompaniment. A *p* dynamic marking is present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings, marked *Volante.* Bass staff has a rhythmic accompaniment. A *p* dynamic marking is present.

N. B. The P signifies *p*.

1551. 22

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over measures 23-28, marked with a dashed line and '8'. Bass staff has a bass line with a slur over measures 23-28, marked with a dashed line and '23'. Fingering numbers 5, 3, 3 are shown at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over measures 29-34, marked with a dashed line and '8'. Bass staff has a bass line with a slur over measures 29-34, marked with a dashed line and '22'. Fingering numbers 5, 4, 3, 2, 1 are shown at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over measures 35-40, marked with a dashed line and '8'. Bass staff has a bass line with a slur over measures 35-40, marked with a dashed line and '25'. Fingering numbers 5, 4, 3, 2, 1 are shown at the end of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over measures 41-46, marked with a dashed line and '8'. Bass staff has a bass line with a slur over measures 41-46, marked with a dashed line and '22'. Fingering numbers 5, 4, 3, 2, 1 are shown at the end of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur over measures 47-52, marked with a dashed line and '8'. Bass staff has a bass line with a slur over measures 47-52, marked with a dashed line and '22'. Fingering numbers 5, 4, 3, 2, 1 are shown at the end of the system. The system concludes with a double bar line and the text '1551-22'.

WHISPERINGS OF LOVE.

LIEBESGEFLÜSTER.

3

Largo. $\text{♩} = 120$.

Charles Godard. Op. 83.

p *espressivo.* *agitato.* *ritenuto molto.*

Moderato assai. $\text{♩} = 66$.

a tempo. *cantabile.* *marcato il Basso.*

riten. un poco.

a tempo.

mf *riten. un poco.*

a tempo.

mf

rit. un poco.

a tempo.

mf

riten. un poco.

a tempo.

p cantabile.

mf

riten. un poco.

a tempo.

marcato il Basso.

mf

riten. un poco.

a tempo.

mf grazioso.

mf

una corda.

pp

tre corde.

f con passione.

riten.

1557 - 4

a tempo.

marcato il Basso.

a tempo.

riten. un poco.

riten. un poco.

a tempo.

poco.

poco.

dim.

dim.

MR. KENDREE BOYS.

MARCH.

Arnold Pesold. ✓

Giacoso.

March time ♩ = 108.

Trumpets.

The musical score is written for piano and trumpet. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked as 'March time ♩ = 108' and the mood as '*Giacoso.*'. The piano part is in the left hand and the trumpet part is in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'ff'. The score is divided into five systems of music. The first system includes a 'Trumpets.' instruction. The second system includes a 'f' dynamic marking. The third system includes a 'f' dynamic marking. The fourth system includes a '1.' first ending bracket. The fifth system includes a '2.' second ending bracket. The score concludes with a double bar line and a repeat sign.

f Trombone solo.

ff Marcato il Basso.

f *ff* Fine.

Trio. *ff* *Cantabile.* *p* *cresc.* *f* *ff* *are* *Me* *Ken - dree* *boys* *We* *forge* *our*

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in the left hand, and the voice part is in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: 'are Me Ken - dree boys We forge our'.

way a - long... M^c Ken - dree col - lege

first and last We are M^c Ken - dree boys... We

are M^c Ken - dree boys... We forge our

way a - long... M^c Ken - dree col - lege

first and last We are M^c Ken - dree boys...

Repeat from beginning to Fine.

THOU'RT LIKE UNTO A FLOWER.

(DU BIST WIE EINE BLUME)

As sung at Dr. Hans von Bülow's Concerts throughout the United States.

Words by H. Heine.

Composed by

Anton Rubinstein.

Moderato. ♩ - 72.

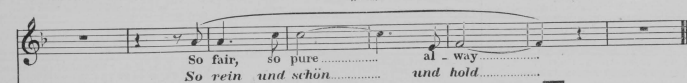
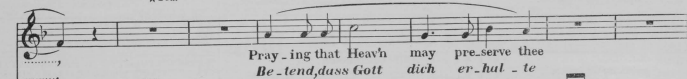
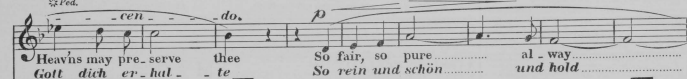
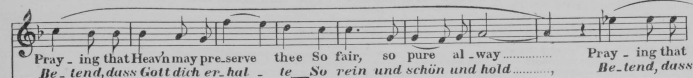
Thou'rt like un - to a flow - er As fair, as
Du bist wie ei - ne Blu - me So hold und

pure as bright; I gaze on thee, and sad - ness steals o'er my heart's de
schön und rein; Ich schau' dich an, und Weh - muth scheidt mir in's Herz hin.

light; I long on those golden tress - es My fold - ed hands to lay;
ein; Mir ist, als ob ich die Hän - de Auf's Haupt dir le - gen sollt

1105 - 2

cres - - -



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GERMANIA THEATRE.

The third month of most successful performances has just begun at pretty Germania Theatre, and the productions heretofore rendered furnish ample proof that the third season in the temple of German music will be a most enjoyable one. The able director, Alexander Wurster, has again secured an excellent troupe, and consequently will be master of the most difficult tasks of dramatic art. In the near future, particularly, there are several strong attractions awaiting the German public; amongst them the production of a sensational drama "Die Andere," by Paul Lindau, the renowned correspondent of the American press from Germany. This sensational play is based on the motive of hypnotism. Mr. Wilhelm Stengel, the well known interpreter of strong characters (Mephisto, Narcissus, Richard III., Beethoven, Kantzau, Napoleon, etc.), who so often has harvested triumphs in the last three years, will be supported in the great leading role.

He will be accompanied by the competent remaining members of the company: Theodore Bollmann, Carl Witt, Adolph Heine, Fritz Hiltzgrath, Christian Scholer, Emil Wirt, Gerhard Siehmann, Richard Wagner, Tilly Eckelmann, Olga Wallburg, Lena Lohar-Waldau, Marie Hartmann, Milla Bley, Mande Witt, Irma Finkler, and others. Shortly a powerful juvenile lover and a heroine will be added to the ensemble. The German theatre-goers will be exceedingly pleased to learn that the latter is the old favorite of two years ago, Miss Marie Harding.

Mr. Carl Witt, also well known by his excellent comic renditions of last year, will be stage manager for comedy, while Mr. Bollmann will take charge of the management of serious drama. Director Wurster has promised to excel the productions of last year. At all events, there has been a good beginning, and it is only to be hoped that such earnest efforts will be crowned with success.

That's a jolly idea that they have in Berlin, says an exchange, of selling sheet music by the pound. You go to one of the shops where music is sold in this way and give them a list of the pieces you want and they select them and lay them out in a pile and weigh them out—so many pounds, so many marks and pennings. Or, if you can afford, say, three pounds of music, you can take one pound of sentimental, one pound of dramatic, twelve ounces of comic and four ounces of devotional, or any other such arrangement that suits your fancy. It is a great boon to the musician who is poor—not to speak of the poor musician—because under this system Wagner and Brahms and Dvorak will cost him no more than the insignificant and forgotten Smith-kowski and the deluded and soft-headed Sew-looski. And Wagner for the piano, of course, being bought by the pound can be played by the pound with good grace.

A Suggestion to teachers is offered by a contemporary, which says: It often occurs that piano pupils make much faster progress in execution (mere technique) than in reading, time or style. This is not productive of good results, and the teacher should be watchful not to allow the disparity to become too great. Some pupils, especially the younger, very readily become discouraged, irritated, and disgusted with music, while others who have more perseverance learn to play a few difficult pieces without gaining any better insight into the real art of music. Unless there is a deep-seated determination on the part of the pupil to practice with the sole object of display and effect, the teacher will do well to awaken an interest in concerted music, easily encouraged and cultivated in our days, when, for a trifling outlay, we can purchase the treasures of great authors in editions for four or even eight shillings. Let a portion of the lesson be devoted to the trios, quartettes, or symphonies of Hayden, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, the lighter overtures of the French and Italian composers, or the numerous well-written pieces of modern authors, and the pupil will soon become expert in reading and learn to pay better attention to the value of notes, rests, when, for a trifling outlay, we can purchase the treasures of great authors in editions for four or even eight shillings. Let a portion of the lesson be devoted to the trios, quartettes, or symphonies of Hayden, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, the lighter overtures of the French and Italian composers, or the numerous well-written pieces of modern authors, and the pupil will soon become expert in reading and learn to pay better attention to the value of notes, rests, when, for a trifling outlay, we can purchase the treasures of great authors in editions for four or even eight shillings.

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